

Davidich Tatiana F.  [orcid.org/0000-0002-7445-1109](https://orcid.org/0000-0002-7445-1109)

tdavidic34@gmail.com

Kharkov National University of Construction and Architecture

## THE SIGNIFICANCE AND STYLISTIC FEATURES OF ECLECTIC OBJECTS IN THE CITY OF KHARKOV

---

### ZNACZENIE I CECHY STYLISTYCZNE OBIEKTÓW EKKLEKTYCZNYCH W CHARKOWIE

#### Abstract

The article analyses the time periodisation of various eclectic currents in the architecture of Kharkov and the stylistic features of each flow. It shows how external factors (the administrative status of the city, political influences, trends in religious life, economic development) and various currents of eclecticism have influenced the transformation of the urban environment and characterised the specific features of the objects and the work of outstanding architects. On the basis of the analysis, architectural periods of eclectic currents in Kharkov have been identified and a list of them has been compiled.

**Keywords:** transformation of the urban environment, Kharkov, factors of influence, periodisation of eclectic currents, objects of architecture

#### Streszczenie

Artykuł analizuje periodyzację różnych prądów eklektycznych w architekturze Charkowa i cechy stylistyczne każdego przepływu. Pokazuje, jak czynniki zewnętrzne (status administracyjny miasta, wpływy polityczne, trendy w życiu religijnym, rozwój gospodarczy) i różne nurty eklektyzmu wpłynęły na transformację środowiska miejskiego i scharakteryzowały specyficzne cechy dzieł wybitnych architektów. Na podstawie analizy okresów architektonicznych eklektyczne prądy w Charkowie zostały zidentyfikowane i opracowano ich listę.

**Słowa kluczowe:** transformacja środowiska miejskiego, Charków, czynniki wpływu, periodyzacja prądów eklektycznych, obiekty architektury

## 1. Introduction

Before the establishment of Soviet power in 1917, Kharkov was a major provincial centre of the Russian Empire; thus, architectural processes here were in line with the trends common to the whole empire. The issue of development of architecture in Kharkov from the middle of the 18<sup>th</sup> to the early 20<sup>th</sup> century is described in the works of: I.R. Akmen [1], Lizan J. [2], V.E. Novgorodov [2, 21], B.A. Bondarenko [3], I.A. Bondarenko [4], Ye.T. Cherkasova [5], T.F. Davidich [6–12], D.A. Dudukina [13], L.V. Kachemtseva [14–16], A.M. Kasianov [17], A.O. Gorshkov [18], V.T. Semenov [18], A.A. Tits [18], B.G. Klein [19], A.S. Mayak [19], I.N. Lavrentiev [19, 24], V.A. Kodin [20], E.A. Yeroshkina [20], Yu.R. Pianida [22], V.M. Lopatko [23], E.I. Remizova [23], A.Yu. Leibfreid [19, 24], A.Yu. Polyakova [24], Yu.M. Shkodovskii [24] and other authors. These works highlight the history of Kharkov's building development and consider particular stylistic trends and architectural monuments from different historical periods and building typologies; however, there has thus far been no such work that analyses the stylistics of all directions and trends of eclecticism in Kharkov, the historical periodisation of all styles and trends, or the nature of their relationship with the stylistics of modernity, which spread during the 1910s.

The urban space was determined by, among other factors, the nature of the stylistics of building up of the main historical periods, among which it is customary to single out the following:

- 1) the period of transformation of the regiment city-fortress into the principal town of a governorate (1654–1765),
- 2) the period when Kharkov was the centre of the Sloboda Ukraine (Slobozhanshchyna) and the main city of the Kharkov vicegerency (1765–1780, 1780–1835),
- 3) the period when Kharkov was the centre of the Kharkov Government (1835 – the middle of the 19<sup>th</sup> century),
- 4) the period from the beginning of the industrial revolution to the First World War and the Revolution (1860s to 1917).

## 2. Objects of various historical periods in the city structure

In the first period, the stone buildings that appeared in the city bore features of the Baroque style in its Russian and Ukrainian versions. Buildings from this period include the Assumption Cathedral (the first from 1685 to 1887, the second from 1771 to 1777), the Intercession Cathedral – 1689), the en route Imperial Palace of Catherine II (1769–1776), later reconstructed under the building of the university (early 19<sup>th</sup> century).

During the second period, associated with the beginning of the reign of Catherine the Great in the 1770s, the city centre reconstruction began, suggesting the creation of a single classicist ensemble. P.A. Yaroslavskii, a graduate of the Additional classes of the Kharkov Collegium and a student of I.M. Vilyanova, became the second architect of the Governorate.

In 1780, the First City Development Plan (1768) was developed for Kharkov by the St. Petersburg and Moscow Arrangement Commission, and the position of the Gubernial

architect was introduced (I.M. Vilianov, a student of D.V. Ukhtomsky, sent from Moscow, held this position). It was the time of the officially prescribed style of classicism, although the architecture still preserved the features of the late Baroque.

Romantic classicism with elements of mediaeval styles, typical for the beginning of the 19<sup>th</sup> century, was evident in the building of the Prison Castle on Tiuremna (Malynovskiy) Street, built according to the model project of Joseph-Maria Charlemagne-Baudet, a Petersburg architect, in Kharkov in the 1820s. The architectural solution of this building combined elements of classicism and Romanesque castle architecture.

During the reign of Tsar Nicholas, I (1825–1855), ideas of national revival appeared in the Russian Empire, and an alternative to the widespread classicism was sought; however, classicist solutions did not disappear. In the 1830s in Kharkov, two-storey neoclassical buildings of a new typology appeared: the building of the post and telegraph office in Vozniesenskaia Square (now 15 Feuerbach Square), architect S. Shevtsov, 1830; the old building of the post office in Staromoskovskaia Street was reconstructed for the First Male Gymnasium building (architect N.I. Ashitkov, 1844).

In the forms of the first neo-classicism, a two-storey building was built for the post and telegraph office on Vozniesenskaia Square (architect S. Shevtsov, 1830), as well as a number of private mansions.

In 1837, Andrei Andreevich Thon, brother of the famous metropolitan architects Aleksandr Andreievich and Constantin Andreievich Thon, who were at the origin of stylistic transformations in the architecture of the Russian Empire, was appointed to the new position of City Architect of Kharkov. He was engaged in the completion of the bell tower of the Assumption Cathedral, the construction of which in the Empire style had been begun upon the project of the architect E.A. Vasiliev. During the reign of Tsar Nicholas I, the strengthening of patriotic moods under the slogan “Orthodoxy, Autocracy, Nationality” was favourable for the revival of artistic motifs of Byzantine and Old Russian architecture by C.A. Thon and other architects. The spread of these styles was associated with the Russian-Turkish wars. In 1844, the album of the Russian-Byzantine style projects of C.A. Thon was approved by the



Fig. 1. Church of the Beheading of St. John the Forerunner at 50 Alchevskii Street  
Architect A.A. Thon, 1854–1857 years; reconstruction – architect A.I. Podiakov, 1875

Tsar and published with a large addition. For the first time, this album was published in 1838. By the Highest Decree of 1841, they were recommended as a model of national architecture.

The features of the Russian-Byzantine and Russian architecture styles were also manifested in the architecture of Kharkov churches built according to the designs of Andrei Andreievich Thon (The Church of the St. John the Forerunner, 1845 (Fig. 1), the Church of the Life-Giving Trinity, etc.). At the same time, the classical traditions were preserved for quite a long time in the architecture of public buildings (for example, the building of the Drama Theatre in Sumskaia Street, the authorship of the same architect).

The first attempts to deviate from the classic architecture in the direction of eclecticism began to manifest themselves in the works of architects A. Rakov, K. Tolkunov and V. Nebolsin; various directions of eclecticism then began to spread. There was no need to coordinate projects with St. Petersburg – they could be approved by local city authorities. Customers had more freedom in choosing architectural solutions. Early eclectic projects, as a rule, were low-rise mansions. They were small-scale and had a provincial character (architects Ya. Denisenkov, I. Ginsh, B. Johanson, G. Mayatskii, B. Mikhlovskii, A. Thompson, F. Nitsenko, G. Strizhevskii, etc.).

From 1858, the mandatory use of “model projects” was abolished in the Russian Empire, and the opportunity for free choice of both private and public style appeared.

This period was significantly different from the previous periods due to the drastic change in the socio-economic and cultural situation in the country. In 1869, a railway was built in Kharkov, connecting it with Moscow, St. Petersburg, and the Crimea. The construction of the railway contributed to the transformation of Kharkov into one of the largest transport hubs of the Russian Empire. The station building was in the Romanesque Revival style, to which new sections were later added in the Neo-Renaissance style. The success of economic development led to the active growth of the population of the city and the expansion of its territory. The city began to grow to the north (Sumskaia Street and Nemetskaia Street appeared and a network of streets was formed between them) and to the west (Ekaterinoslavskaiia Street, Malaia Panasovka district, Aleksandrovskaia Street, and the merchant district).

In 1870, the City Regulations were adopted, and the urban economy began to develop. The City Administration and the City Duma dealt with issues of construction management – the positions of City Engineer and the Sanitary Inspector were established. In 1882, the Industrial Technical Museum was opened, in which architectural and art exhibitions were held with the participation of local and foreign authors. In 1885, Kharkov Institute of Technology began training their own civil engineers, many of whom subsequently worked as practising architects. From 1893, private architectural and construction offices and bureaus appeared.

An important role in the development of art education in Kharkov was played by M.D. Raievskaia-Ivanova, a native of Izium uyezd (district) of Kharkov Governorate. For five years, she received an art education in France, Italy and Germany. In 1868, she passed the exam at the Imperial Academy of Arts for the title of a free artist and became the first officially recognised female artist in the Russian Empire. In 1869, M.D. Raievskaia-Ivanova established the first private school of art in the Russian Empire in Kharkov. Altogether, nine-hundred students graduated from this school. Some of them became famous artists in the future:

S. Vasilkovskii, M. Tkachenko, P. Konchalovskii, K. Pervukhin, A. Vyiezzhev, and also the architect A.N. Beketov. In 1896, on the basis of this school, a city school of drawing and painting was created, and in 1812, the Kharkov Art College.

### 3. The urban space of Kharkov during the periods of economic development

The rapid development of capitalism contributed to the construction of industrial enterprises and the simultaneous rapid increase in the population of the city. In accordance with the necessities of the times, architects and civil engineers were entrusted with new tasks. Just as in all major cities of the empire, new types of buildings appeared in Kharkov; progressive design solutions were applied based on the use of metal, reinforced concrete and large-sized glass. The production of familiar materials was improved; cast steel forced out wrought iron products and the mechanised production of high-quality facade bricks appeared.

Elements of mediaeval architecture in the framework of the “brick style” appeared in Kharkov from the 1860s to the 1890s. Some examples of urban development of that period are the residential building at 5 Gogol Street, the former building of the Third Male Gymnasium at 7 Gogol Street (architect I. Ginsh, 1864); the building of the Polish Roman Catholic Church at 8 Gogol Street (architect. B. G. Mikhalovskii, 1891 (Fig. 2), the hall of which is covered with a reinforced-concrete vault with a span of 12 m); the former mansion and hospital at 52 Sumaskaia Street (architect. G. Strizhevskii, 1874), heightened in 1900 upon the project of I. Zagoskin and V.G. Krichevskii in the Pseudo-Gothic style.

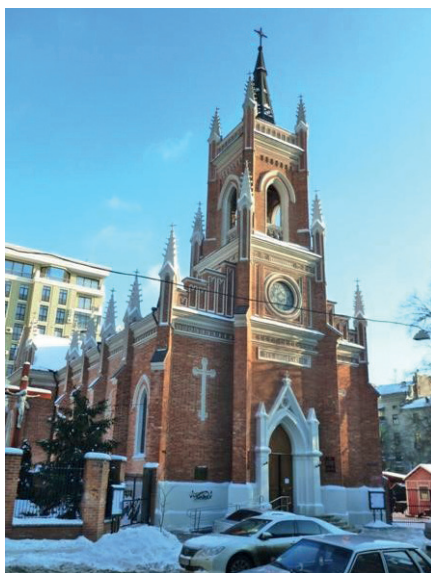


Fig. 2. Polish Roman Catholic Church in in honour of Our Lady of the Rosary in Gogol Street; architect B. G. Mikhalovskii, 1887–1891; pseudo-Gothic brick



Orthodox churches during this period were built in Russian and Byzantine styles. From 1868 to 1886, the architect of the Kharkov and Akhtyrka eparchies was F.I. Danilov, who graduated from the St. Petersburg Construction School in 1885. According to his projects in the Russian style with elements of classicism in Kharkov the churches of Peter and Paul (1872–1876), Joann-the-Theologian (1879) and Panteleimon-the-Healer (1885–1888) were built. The next diocesan architect V.Ch. Nemkin used the neo-Byzantine style for the churches of Nicholas-the-Wonderworker on Nikolayevskaya Square (1896) and the Cyril and Methodius Cemetery Church (1885–1897). Also in this style, the church of the Kazan Icon of the God's Mother of on Lysaya Gora was built by V.Ch. Nemkin (now Leningradskaya Street No. 78, 1894–1912).

V.N. Pokrovsky, a graduate of the Imperial Academy of Arts, was appointed diocesan architect in 1907. Ozeryanskaya Church on the Cholodnaya Gora area, Church of Our Lady of Kazan, Three Saints (Golberg's) were built or thoroughly rebuilt under his leadership in Kharkov. He was also one of the leaders of Neo-Byzantine and Neo-Russian styles in the church architecture of Kharkov, the author of the project of the Alexander Nevsky Church at the psychiatric hospital, and he reconstructed the St. Dmitriyevsky Church in Russia and others (Rozhdestvenskaya, Mironositskaya, Panteleymonovskaya, Svyatodukhovskaya).

The Byzantine (Neo-Byzantine) style in the architecture of the temples was canonised and recommended for distribution by one of the points of the construction charter of 1842. It was distributed as a continuation of the artistic motifs of Byzantine and Old Russian architecture introduced by C.A. Ton and other architects of in the framework of the national program. In this style (with elements of Gothic style in the bell tower), the Kharkov Cathedral of the Annunciation was built, arch. M.I. Lovtsov, 1888–1901 (Fig. 3).



Fig. 3. The Annunciation Cathedral at 1 Annunciation Street; architect M.I. Lovtsov, 1901; construction took around 20 years

The period of the most active construction of civil and industrial buildings in Kharkov began in the 1890s. In 1895, a geodetic survey was carried out and a new general plan of the city was drawn up with the expansion of its borders to the north and south east. The main urban sites were identified: the squares, public shopping centres. The main streets were given a width of red lines of 20 m, the embankments were improved, bridges were built, and marshy and flooded areas of the city were drained. The first water line was laid in 1881, 12 km of the first horse tram line appeared in 1882, and the first power station was built in 1897. In 1904, the architecture and construction department of the Kharkov Technical Society was established. In 1910, a city sewage system appeared – this contributed to the emergence of multi-storey residential buildings in the central part of the city.

The active design activity of A.N. Beketov (Academician of Architecture and the author of more than 40 significant buildings in Kharkov) substantially contributed to changes in the architectural scale of the central part of Kharkov. A.N. Beketov received his education at the Faculty of Architecture of the Imperial Academy of Arts in St. Petersburg, professors D.I. Grimm and A.I. Krakau were his teachers; in 1882–1888 he trained with the famous St. Petersburg architect M.E. Mesmaher. Upon graduation, A.N. Beketov was awarded the Great Gold Medal.

The first buildings constructed according to A.N. Beketov's projects in Kharkov gave a new scale to the main streets of the city. Mainly Neo-Greek and Neo-Renaissance styles were combined with elements of Baroque and Art Nouveau in his projects. In numerous designs for mansions, he sought to achieve the greatest possible stylistic diversity, using the forms of Neo-Greek and Moorish styles, European Renaissance and Art Nouveau, etc. (Fig. 4).



Fig. 4. Former building of the Volzhsko-Kamskii Bank on Nikolaevskaia Square (now at 24 Constitution Square); Architect A.N. Beketov, 1906–1908; reconstructed in 1968 under the Kharkov Puppet Theatre; Neo-Renaissance with elements of Art-Nouveau

The appearance of the brick style in Kharkov dates back to the mid-1850s – by 1860s–1870s – when the production of high-quality bricks began. The buildings of the Technological Institute (architects R.R. von Henrichsen, M.I. Lovtsov, V.V. Velichko) and university clinics (now the building complex of the Regional Hospital on Trinkler Street, architect A.K. Spiegel

(1895–1896), were built in this style. In 1901, the building of the guest house for university students was built; it was later transformed into the Museum of Nature (architect V.V. Velichko).

Technical facilities were also built in the brick style. Examples include the building of the fire tower (brick eclecticism with elements of the Romanesque style and the Renaissance), the building of a mill on Kharkovskaia Embankment, and the building of the first Kharkov power station on Kuznechnaia Street.

Buildings in the Russian style – Constantine-Yeleninskaia Church, architect M.I. Lovtsov, 1851; St. Dimitriyevskaia Church (reconstruction of the earlier classicist), architect M.I. Lovtsov, 1885–1896, the building of the School of Trade at 12/1 Marinskaia Street, architects B.N. Korneienko, V.V. Velichko – were also built from unpainted brick.

Pseudo-Romanesque and pseudo-Gothic styles were also distributed in the brick version – the building of the Non-classical secondary school on Moskovskaia Street, 1887, architect K.A. Tolkunov (Fig. 5); a number of private mansions. The Lombard building on Universitetskaia Street (architect B.N. Korneienko, 1909) was also built in a brick style with elements of Russian style.



Fig. 5. The building of the former Non-classical secondary school at 45 Moskovskii Prospect; now the building of the Technical University of Agriculture; architect K.A. Tolkunov, 1887

From the 1880s, Neo-Renaissance and Beaux-Arts (architectural styles that combines elements of Renaissance and Baroque) were widely applied. The following buildings were built in the Neo-Renaissance and Beaux-Arts architectural styles: the building of the Public Library (now the library named after V.G. Korolenko), architect A.N. Beketov, 1886; the building of the Commercial School on Pushkin street (now the building of the Yaroslav Mudryi National Law University), architect A.N. Beketov, 1893; Land Bank building on Nikolaievskaa Square, architect A.N. Beketov; Karaite Kenesa at 12 Kuznechnaia Street, architect B.S. Pokrovskii, 1891–1893; the Court of Justice building at 38 Rudnev Square, architects A.N. Beketov and V.V. Khrustalov, 1899–1902; the State Bank building on Sumskaia Street (in the style of the Florentine Renaissance), architect R.P. Golenishchev, the beginning of the 1900s; the building of the People's House on Konnaia Square, architect A.A. Vensan, (a brick version of the Beaux Arts style), a former apartment house of the insurance company “Zhizn” at 19 Sumskaia Street, architect assumptions N.A. Shtakenshneider.



The following buildings were built in the style of the French Neo-Renaissance: the Drama Theatre building on Sumskaya Street (reconstruction of the architect B.G. Mikhailovskii, 1883); the building of the St. Petersburg International Bank on Nikolaevskaya Square (now 22 Constitution Square, architect V.V. Velichko); the former building of the Council of the Congress of the Mine Owners of the South of Russia at 18–20 Sumskaya Street (architects S.I. and I.I. Zagoskins with the participation of V.G. Krichevskii) 1902–1906.

Objects of the neo-baroque are: the house with a restaurant “Lux” at 3 Sumskaya Street, architect I.P. Guinsch, the 1860s; former apartment house of the engineer Ivanov with the Mignon cinema on Yekaterinoslavskaya Street (Poltava Shliakh), architect A. Thompson, 1875; the former store “Lux” at 3 Constitution Square, the author is unknown, 2 storeys were added in 1954.

Exotic styles, specifically “Japanese style”, are represented by the pavilion of the water-equalising pool on Basseinaia Street (now – Petrovskaya Street), 1881 (not preserved).

Objects built in the Moorish style are: A.K. Alchevskii’s mansion at 13 Darwin Street (architect A.N. Beketov, 1896); the former mansion of the City Duma Councillor K.M. Bich-Liubenskii at 24 Artem Street, the author is unknown, the end of the 19<sup>th</sup> century (later 3 storeys were added).

The Byzantine (Neo-Byzantine) style in the architecture of the temples was canonised and recommended for distribution by one of the paragraphs of the construction charter of 1842, it was distributed as a continuation of the artistic motifs of Byzantine and Old Russian architecture introduced by C.A. Tohn and other architects in the framework of the state program. The Cathedral of the Annunciation (with elements of the Gothic style in the bell tower; architect M.I. Lovtsov, 1888–1901), was built in this style. The eparchial architect V.Kh. Nemkin used this style for the Church of St. Nicholas the Wonderworker on Nikolaevskaya Square (1896), the Church of the Cyril and Methodius Cemetery (1885–1897) and the Church of the Icon of Mother-of-God of Kazan at Lysaya Gora (78 Leningradskaya St.), arch. V.Kh. Nemkin, 1894–1912.

The Greek Revival style and eclectic blends with its use were applied in the projects of the following buildings: the former mansion of the architect A.N. Beketov (now the House of Scientists) at 10 Sovnarkomovskaya Street – architect A.N. Beketov (with the participation of V.G. Krichevskii), 1897–1900; the former mansion of the architect A.N. Beketov at 37 Darwin Street (architect A. Beketov, 1912), the former mansion of Dr. R. Frenkel at 100 Pushkinskaya Street (architects V.V. Velichko and P.V. Tolkachev, 1911–1913).

In the 1910s, new styles (Romanesque Revival, Neo-Gothic, Neo-Russian, Neo-Classicism, Neo-Renaissance, including those of Western-European type) were actively disseminated together with the Art Nouveau architectural style:

- 1) Romanesque Revival style: the building of the German church, architect A.F. Gergardt, 1912–1914 (demolished in 1957); a former mansion at 57 Pushkin Street,
- 2) Neo-Gothic style: the building of the former manufactory “Zilberman and Sons” at 9 Engels Street, architect M. Kompaniets, the 1910s,
- 3) Neo-Russian style: the Aleksandro-Nevskaia Church at the psychiatric hospital, architect M.I. Lovtsov, 1907, the Three Holy Hierarchs Church (Golbergovskaya),

architects M.I. Lovtsov and V.N. Pokrovskii, Christmas-Mother of God (Kaplunovskaya) cemetery church, arch. A.N. Beketov, 1912;

- 4) Neo-Renaissance, West European type: a former residential building with a store in the ground floor at 8 Kvitka-Osnovianenko Street (architect, supposedly, B.N. Korneienko, beginning of the 20<sup>th</sup> century); a former mansion of professor Somov at 11 Olminskii Street (architect. A.N. Beketov, 1899)
- 5) neoclassicism, which emerged as an alternative to the Art Nouveau at the beginning of the 20th century: the building of the former Consistory at 4 Universitetskaia Street, architect V.H. Nemkin, 1903; the former profitable house of the insurance company “Salamandra” at 17 Sumskaia Street, architect N.N. Verevkin, 1913–1916; the former profitable house of the insurance company “Russia” on Pavlovskaiia Square, architect I.A. Pretro, 1915–1917; building of the Southern Railway Administration on Privokzalnaia Square, architects A.N. Dmitriev and D.S. Rakitin, 1912–1914.

The brick style with Gothic elements became traditional for educational institutions and the building of the University’s Chemical Building was constructed in this style according to the design of the architect V.V. Velichko in 1914.

Eclecticism as a mixture of elements of different styles manifested itself in: the building of the Theological School (Bursa) on Bursatskii Descent (this building was reconstructed by architects A.K. Tolkunov and B.S. Pokrovskii from the earlier Baroque style); Ozerianskaya Church on Kholodnaia Mountain (architect V.N. Pokrovskii); the Church of the Ozerianskaia Icon of the Mother of God in the Holy Pokrovskii Monastery (architects V.N. Pokrovsky and V.Kh. Nemkin, 1896); the building of the League of Tuberculosis Control in Voznesenskaia Square (now – 12 Feuerbach Square, architects, supposedly, I.I. Zagoskin and V.G. Krichevskii, beginning of the 20<sup>th</sup> century).

#### **4. The urban space of Kharkov at the beginning of the twentieth century**

The beginning of the 20<sup>th</sup> century in Kharkov, as well as in all major cities of the Russian Empire, was marked by the flourishing of cultural life. Ideas and trends in architecture were numerous, construction was performed very quickly and a real construction boom began. Due to the rapid economic growth and development of the system of banks and insurance companies, the country started to build multi-storey profitable residential buildings (up to 7 storeys) in Kharkov, as in one of the largest economic centres of the Russian Empire. These were equipped with elevators, rubbish chutes and internal rainwater basins, hotels workshops, railway depots and workshops, power plants, industrial mills, manufactories, shopping malls, passages, warehouses, train stations, theatre buildings, circuses, first cinemas. In these pre-revolutionary years, the most imposing buildings of our city were built, constituting the golden fund of its architecture. Among these are: the Astoria Hotel and the Merchant Bank (architects A.I. Rzhepishevskii and N.V. Vasiliev); the tenement house of the insurance company ‘Russia’ (now the Palace of Labour, the author is St. Petersburg’s architect I.A. Pretro); the building of the Russian-Asian (Northern) Bank and Women’s Medical Courses

(1 Sumskaia Street, architects St. Petersburg's architect O.R. Munts, and Kharkov graduate of the Imperial Academy of Arts A.K. Shpigel); multi-storey (up to 7 floors) apartment houses, built at the expense of wealthy homeowners and insurance companies on Sumskaia Street and Yekaterinoslavskaia Street (Poltava Way).

Many of these houses were built as a result of All-Russian competitions; new building materials and structures and progressive engineering improvements of buildings according to European designs, were introduced. From 1898 to 1913 a "bank row" was formed that unfolded along the former Nikolayevskaia Square (now Constitution Square): the Land Bank (architect A.N. Beketov, sk. O.I. Jacobs), the Volga-Kamskii Commercial Bank (now the Puppet Theatre, architect A.N. Beketov); St. Petersburg International Bank (now the Savings Bank, architect V.V. Velichko); the Trade Bank (now the Technics House, the reconstruction of the architect M.F. Piskunov). In 1914, according to the competition project of Petersburg's architects A.I. Dmitriev and D.S. Rakitin and engineer P.P. Rottert, the representative building of the Headquarters of the Southern Railway on the railway station forecourt was built in the forms of neoclassicism. In the area of Mironositskaia Street and Sadovo-Kulikovskaia Street (now Darwin Street), mansions for noblemen, merchants, industrialists, doctors, architects and cultural figures were built.

Competitive projects created for Kharkov were published in the capital's magazine "Architect".

Following the example of Europe and Russia, the search for national architectural identity also encompassed Russia and Ukraine. In February 1912, the Literary and Artistic Circle was created in Kharkov, bringing together leading artists, architects, theatre workers and other people interested in art. The Ukrainian architectural and art department at from was created. The university professor, historian D.I. Bagaley, architects K.N. Zhukov, A.M. Ginzburg, artists S.I. Vasilkovskii, N.S. Samokish, S.P. Timoshenko and the art school leader M.D. Raevskaia-Ivanova studied folk traditions in architecture, ornaments and decorative motifs, and organised exhibitions of Ukrainian folk art and architecture in the building of the second in the Russian Empire Industrial and Art Museum on Sergievskaiia Square.

Based on the designs of architects and amateur artists of Ukrainian art from 1903 to 1909, a Ukrainian version of the Art Nouveau style was created, which was based on the stylistic features of Western Ukrainian folk architecture. An example of Ukrainian Art Nouveau is the building of the Provincial Zemstvo in Poltava, designed by the architect V.G. Krichevskii – student and employee of A.N. Beketov. In 1900, artist and ethnographer O.G. Slastion described the main morphological features of the "Ukrainian style" as: trapezoidal shapes of window and door openings; hipped roofs with creases; galleries on pillars; twisted columns; for decoration, the use of folk ornaments made in majolica and paintings were recommended. Such murals made by the artist N.S. Samokish were preserved in Kharkov in the lobby of the house at 44 Mironositskaya Street.

Examples of preserved buildings in the style of Ukrainian Art Nouveau are the Art School (now the building of the Kharkov State Academy of Design and Arts) at 8 Krasnoznamonnaia Street, architect K.N. Zhukov, 1912; the former "Peasant House" on the former Rosa Luxemburg Square, building No. 4, architect B.N. Korneienko, 1912.



Most professional architects who worked in Kharkov in the second half of the 19<sup>th</sup> and early 20<sup>th</sup> century were graduates of the architectural department of St. Petersburg Academy of Arts, the Construction School in St. Petersburg (from 1881 – the Institute of Civil Engineers) and the Moscow School of Painting, Sculpture and Architecture. The architecture of Kharkov developed in close connection with the architecture of the capital. The city regularly received architectural and artistic periodical publications.

## **5. Analysis of the periodisation of eclectic currents which determined the character of the urban environment of Kharkov and their specific features**

Based on the research, the periodisation of all eclectic currents in Kharkov was performed:

Romantic classicism – 1820s

1<sup>st</sup> Neoclassicism – 1830s to 1896

“Russian-Byzantine” style – 1854 to 1901

“Brick” style – 1860s to 1914

Pseudo-Roman style – 1870 to 1901

Pseudo-Gothic style – 1874 to 1900s

Oriental pseudostils – 1881 to 1910s.

“Russian” style – 1882 to 1907

Neo-Renaissance – 1883 to 1928

Eclecticism as a mixture of styles – 1885 to 1912

Beaux Arts – the end of 1890s to 1900s

Neo-baroque – late 1890s to 1900s

Neo-Greek style – 1896 to 1913

Eclecticism with Art Nouveau elements – 1905 to 1916

Eclectic Art Nouveau – 1890s to 1910s

Ukrainian Art Nouveau – 1912 to 1924

Neo-Russian style – 1907 to 1914

Neo-Romanesque style – 1912 to 1916

2<sup>nd</sup> neoclassicism – 1910s to 1924

Neo-Gothic style – 1913 to 1916

The analysis of eclectic objects from different periods I performed enabled me to establish that the densest time slips in the distribution of various currents of eclecticism in Kharkov were in the 1880s to the 1910s, and some of them continued in the post-revolutionary period.

Many architects of Kharkov at the turn of the 19<sup>th</sup>–20<sup>th</sup> century proved themselves to be professional masters both in various trends of eclecticism and in Art Nouveau architecture. In the 1910s, numerous buildings in the city were built according to the projects (including competitive) of Moscow and St. Petersburg architects: R.R. Heinrichsen, A.I. Dmitriev, N.N. Verevkin, I.A. Pretro, F.I. Lidval, O.R. Munts, N.V. Vasiliev, A.I. Rzhepishevskogo, A.I. von Gauguin, N.A. Shtackensneider (son of A.I. Shtakensneider), Ya.G. Gevirts, K.N. Zhukov, D.S. Rakitin and others.

Contests, exhibitions, public discussions of architectural projects, publications in magazines and books held at that time contributed to the exchange of experiences of architects throughout the empire.

As Observed by G.I. Revzin, the phenomenon of the simultaneous existence of stadially different phenomena, in particular, phenomena such as eclecticism and modernism and their interaction, as a result of which the many intermediate monuments that have arisen can equally well be attributed to different trends – Art Nouveau or eclecticism – as is vividly confirmed by the architectural examples. The residential building at 11 Gogol Street, built using the architect B.M. Hershkowitz's project in the 1910s, can serve as an example.

It is clear that most architects continued to use proven methods of eclecticism (the choice of style from the arsenal of past eras). Therefore, in large cities, there was a huge variety of buildings, where elements of eclecticism and Art Nouveau somehow mixed together. Examples are buildings which were constructed according to the designs of A.N. Beketov in the 1900s and 1910s. In the buildings of the Kharkov Medical Society and the Pasteur Institute on Pushkin Street, elements of Art Nouveau in the solution of staircases are freely combined with elements of classicism (central rotunda) and Renaissance (main field of the facade). Elements of Art Nouveau and Neo-Renaissance are also combined in the architectural design of the building of the Volga-Kama Bank on Nikolayevskaya Square, built in 1906–1908.

Another Kharkov architect, A.M. Ginzburg, in the architectural solution of a residential building at 23 Rymarskaia Street, built in 1913, used forms of Art Nouveau, Neo-Renaissance and Neo-Baroque stylised in the spirit of modernity. Additionally, stylisation of the European variety of Neo-Baroque in the spirit of modernity can be seen in the architectural design of the former Hotel Moscow at the corner of Poltavskii Shliakh Street (formerly Yekaterinoslavskaiia) and Rozhdestvenskaya Street (architect V.N. Pokrovskii, 1913). A typical example of eclectic Art Nouveau is the former apartment house with a merchant Alladin's shop, designed by architect Yu.S. Tsaune at 44 Sumskaia Street – on its façade, elements of Art Nouveau, Neo-Renaissance and Greek Revival architectural styles are combined.

In the architectural solutions of private mansions, the method of stylisation in the spirit of the Art Nouveau of neostylistics of Baroque, Renaissance, Romanesque, Gothic and other styles and their mixtures was often used. An example is the former mansion of the merchant V.O. Goldberg at 108 Goldbergovskaia Street (Architect V.A. Estrovich, 1913). Here, in one building, elements of the serf architecture, of the Romanesque, Renaissance and Baroque styles, stylised close to the Art-Nouveau forms are combined.

The creative practice of the Art Nouveau era did not always correspond to the purity of the theoretical statements presented in the pages of the architectural press. Therefore, the multitude and variety of directions that have emerged within the framework of Art Nouveau still cause serious difficulties in the stylistic identification of the buildings of Kharkov built during this period. Obviously, therefore, the style of buildings is not indicated in the lists of architectural monuments and protected buildings. In the Art Nouveau era, a clear formal-visual criterion for defining style for the first time in many centuries almost stopped working. Obviously, this was manifested in the “creative freedom” (“liberty”) proclaimed by the Art Nouveau, which did not recognise any formal canonisation. Some authors turned to the neo-





Romantic images of the architecture of the past; others, inspired by the ideas of rationalism, new designs and engineering solutions, anticipated the upcoming “technological” age by their decisions.

In the architectural solutions of the turn of the century, there is more likely a “gradual” transition from eclecticism or neostyles to Art Nouveau through proto-modern, rather than ‘anti-eclectic combat’ and the creation on its basis of some completely “new style” opposed to eclecticism. The boundaries between eclecticism, neo-stylistics and Art Nouveau are very conditional; moreover, in many buildings of the 1910s, the features of protoconstructivism were already sufficiently manifested, and such examples are several buildings of former manufactories on Rozhdestvenskaia Street, where the forms of rational Art Nouveau cleared of décor are quite logically associated with the industrial designation of buildings.

## **6. Architectural stages of eclectic development**

The integration of the studied data showed that in the development of eclecticism in the Russian empire, several stages can be distinguished that fit into the following time periods:

- 1) From the 1770s to the 1830s, the elements of historical styles began to appear against the backdrop of classicism; the romantic direction of “Russian Gothic” developed. The architecture of this period, still retaining some of the features of Baroque and Rococo, was characterised by the desire to create a theatrical architectural environment using “living pictures” and spatial movement scenarios. Foreign architects were invited and features of imitation of their works appeared in the works of some Russian classical architects.
- 2) In the 1830s and the 1850s, there was a formation of the main directions of eclecticism and simultaneously, the spread of the first wave of neoclassicism, which continued the old tradition, but acquired the characteristics of a new era – the era of eclecticism. A rational beginning in architecture already began to manifest itself in the 1850s through the creation of rigid functional schemes for new types of public buildings (this also reflected the inheritance of the compositional techniques of classicism) and the use of metal structures for the bridging of large spans.

Furthermore, these schemes were transformed into more flexible and diverse forms. Instead of the previously typed and rigid planning solutions, nineteenth-century eclecticism proposed the principle of “drawing up” a plan from a set of local planning elements based on the creation of a basic functional scheme for the designed object;

- 3) In the 1860s and 1870s, there was a development of various trends and directions in eclecticism, in the process of the emergence of many new types of large public and residential buildings, the transition was made to the use of cleaner neostyles and “brick style”. In a professional architectural environment, the first critical remarks about eclecticism of stylistic mixing were made.
- 4) From the end of the 1870s to the 1890s, against the backdrop of the industrial revolution and new socio-economic factors, a rational beginning strengthened in the

architecture and new constructive solutions were introduced. This contributed to the intensification of criticism of eclecticism as a method of architectural shaping and a wider popularisation of the ideas of “rational architecture”.

- 5) In the 1890s and 1900s, the intermediate stylistics of “eclectic Art Nouveau” appeared, which partially spread to the 1910s. This phenomenon was especially characteristic of large provincial cities. By the turn of the 20<sup>th</sup> century there was a more active influence of the ideas of rational architecture on the scope of architectural practice. Increased attention was given to the use of technical and design innovations.
- 6) From 1905 to 1907, the appearance of a second wave of neoclassicism and other neo-styles was observed, their intersections with the Art Nouveau stylistics that came into fashion were noticeable, which led to the emergence of modernised stylisations of neo-styles. Moreover, all architectural trends began to fairly clearly show up the external features of rationalism; the facades were cleared of an excess of decorative elements.

## 7. Conclusion

The architecture of Kharkov from the middle of the 19<sup>th</sup> to the early 20<sup>th</sup> century developed in the general context of the Russian Empire architecture because Kharkov was, at that time, a major provincial centre, conveniently connected by means of communication with St. Petersburg and Moscow. The leading architects of Kharkov were graduates of the Imperial Academy of Arts, the Institute of Civil Engineers, and the Moscow School of Painting, Sculpture and Architecture. The training of its own architectural staff was facilitated by the opening of the architecture department in the Kharkov Technological Institute, founded in 1885. The free availability of professional periodicals, architectural contests, close working contacts with metropolitan architects, creation of an architectural and artistic circle was under the guidance of M.D. Raevskaia-Ivanova and the Museum of Art and Industry – all this contributed to the successful creative work of Kharkov architects.

Particularly active construction in the city began after the opening of the railway linking Kharkov with the south of the Russian Empire, Moscow and St. Petersburg. The propagation time of most eclectic trends in Kharkov falls in the period from the beginning of the 1860s to the First World War.

In the 1910s, there was a construction boom during which most high-rise residential and public buildings in the central part of the city were built. The active creative work of the academician of architecture A.N. Beketov and other graduates of the Imperial Academy of Arts, who worked in Kharkov in the 1890s–1910s was foregrounded. In the 1910s, a number of significant buildings were built in Kharkov according to competitive designs of Petersburg architects (I. Pretro, F. Lidvall, Ya.G. Gevirts, A.I. Dmitriev, N.A. Shtakenshneider, etc.) who approximated the quality of the building of the central part of the city to the capital level. In the 1910s, the trends of eclectic and constructive Art Nouveau were very characteristic of Kharkov.



The analysis of the stylistic trends of eclecticism in the architecture of Kharkov buildings of various functional purposes has shown that in the eclecticism of Kharkov in the middle of the 19<sup>th</sup> and the beginning of the 20<sup>th</sup> century, we can identify several main types:

- ▶ secondary eclecticism of European varieties of the Renaissance and the style of Beaux-Arts;
- ▶ the addition of the main chosen neostyle elements with elements of another;
- ▶ the use of neo-Russian, neo-Romanic and pseudo-Gothic forms, as well as Art Nouveau forms in brick style;
- ▶ the formal stylisation of eclecticism “in the spirit of Art Nouveau” in the 1910s;
- ▶ the addition of the neoclassic and neo-Renaissance forms with elements of Art Nouveau.

## References

- [1] Akmen I.R., *Architectural enlightenment: the path of the establishment of creative associations in Kharkov in the 19th–20th centuries*, I.R. Akmen, *Actual scientific researches in the modern world*, 2017, No. 3, pp. 14–23.
- [2] Lizan J., Novgorodov V.Ye., Leibfreid A.Yu., Denisenko O.I., *Holy Trinity Church in Kharkov: information, thoughts, information on history and architecture*, Kharkov 1999, p. 88.
- [3] Bondarenko B.A., *Architectural monuments of Kharkovshchina. Essay-guide*, Kharkov: Prapor, 1972, p. 124.
- [4] Bondarenko I.V., *Background and trends of the development of the temple architecture of Slobozhanshchina (second half of the 19th – beginning of the 20th century)*, Diss. Cand.of Architecture: 18.00.01, Kharkov Art and Industry Institute, Kharkov, 1999.
- [5] Cherkasova Ye.T., *Architectural culture of the region*, Kharkov: Fort, 2010, p. 123.
- [6] Davidich T.F., *Outstanding architects of Kharkov of 18th–mid 20th centuries*, access online: <https://www.kharkov.ua/culture/architec.htm>.
- [7] Davidich, T.F. *Peculiarities of the architecture of Kharkov in the 1910s–1950s*, T.F. Davidich, *Russian Academy of Architecture and Construction Sciences*, 2015, No. 1, pp. 49–56.
- [8] Davidich T.F., *Peculiarities of Kharkov Art-Nouveau. Tradycja i Innowacje w Wyższej Edukacji Architektonicznej i Artystycznej*, Collection of scientific works of higher educational institutions of art and construction profile of Ukraine and Russia, N.Ye. Tregub (ed.), Kharkiv State Academy of Design and Fine Arts, 2008, No. 4–6, pp. 133–140.
- [9] Davidich T.F., *The main stages of the development of the city. Formation of the urban structure* access online: <https://www.kharkov.ua/culture/1.html>.
- [10] Davidich T.F., *Styles in the architecture of Kharkov*, Kharkov: Litera-Nova, 2013, p. 164.
- [11] Davidich T.F., *Styles and directions in the architecture of Kharkov*, access online: <https://www.kharkov.ua/culture/architec.htm>.
- [12] Davidich T.F., *Streets and squares of the city. The most valuable buildings and ensembles*, access online: <https://www.kharkov.ua/culture/architec.htm>.

- [13] Dudukina D.A. A.N. Beketov (1862–1941), *Creative activity and contribution to the development of architecture of the south of Russia and Ukraine of the end of 19th – first third of the 20th centuries: author's abstract of the dis ... candidate of architecture*, 2008.
- [14] Kachemtseva L.V., *Neo-Russian style in Kharkov architecture of the late 19th–early 20th centuries*, L.V. Kachemtseva, *Building Science Bulletin*, 2015, No. 2, pp. 41–44.
- [15] Kachemtseva L.V., *Pseudo-Russian style in the cult architecture of Kharkov* Lost, L.V. Kachemtseva, *Building Science Bulletin*, Kharkov: Kstuca Khotv ABU, 2014, Vol. 2, pp. 15–17.
- [16] Kachemtseva L.V., *Romance and Gothic forms in the architecture of Kharkov in the second half of the 19th–early 20th centuries*, L.V. Kachemtseva, *Traditions and innovations in architectural and art insights*, Kharkov: Kharkov State Academy of Design and Fine Arts, 2013, No. 2, pp. 158–161.
- [17] Kasianov A.M., access online: [http://nua.kharkov.ua/cgi-bin/irbis64r\\_15/cgiirbis\\_64.exe?LNG=&Z21ID=&I21DBN=KNIGA&P21DBN=KNIGA&S21STN=1&S21REF=&S21FMT=fullweb&C21COM=S&S21CNR=10&S21P01=0&S21P02=0&S21P03=M=&S21STR=](http://nua.kharkov.ua/cgi-bin/irbis64r_15/cgiirbis_64.exe?LNG=&Z21ID=&I21DBN=KNIGA&P21DBN=KNIGA&S21STN=1&S21REF=&S21FMT=fullweb&C21COM=S&S21CNR=10&S21P01=0&S21P02=0&S21P03=M=&S21STR=) (Architectural and historical essay), Kharkov: Publishing House Acad. Architecture USSR, 1955, p. 66.
- [18] *Kharkov. Architecture, monuments*, A.O. Gorshkov, V.T. Semenov, O.O. Tits (eds.), photos by B.O. Mindel et al., Kyiv: Mystetstvo, 1986, p. 207.
- [19] *Kharkov. Architecture, monuments. New buildings: guide*, B.G. Klein, I.N. Lavrentiev, A.Yu. Leibfreid, A.S. Lighthouse, 2<sup>nd</sup> revised and corrected edition, Kharkov: Prapor, 1987, p. 151.
- [20] Kodin V.A., *Temples of Slobozhanshchina. Formation of architectural, artistic and urban planning traditions*, Kharkov: RIP “Original”, 1998, p. 184.
- [21] Novgorodov V.Ye., *Elements of historical planning and development in the structure of Kharkov*, *Construction and Architecture* 1979, No. 1, pp. 14–16.
- [22] Pianida Yu.B., *Compositional features of the neo-renaissance in the architecture of Kharkov in the late 19th–early 20th century*, *Building Science Bulletin*, 2018, No. 1, pp. 67–72.
- [23] Remizova E.I., Lopatko V.M., *Architectural polyphony in the works of A.N. Beketov*, *Building Science Bulletin*, 2014, No 2, pp. 34–37.
- [24] Shkodovskii Yu.M., Lavrentiev I.N., Leibfreid A.Yu., Polyakova A.Yu., *Kharkov yesterday, today, tomorrow*, 2<sup>nd</sup> revised and corrected edition, Kharkov: Folio, 2002, p. 206.



